

THE EVENING GOWNS.

Modes for Debutantes and Matrons This Season.

ELEGANCE IN TULLE OR NET.

Gold or Jet Spangled Costumes for Dinner and Dance.

Revival of Flounces on the Skirt—Party Gowns of Mousseline—Striking Youthful Dresses of Black and White—The Round Bodice the Prevailing Style—Empire and Princess Effects Contesting for the Supremacy—Evening Sleeves in Variety—Trimming of the Costumes Evening Wraps Elaborate—Popularity of the Separate Waist.

Fashion has a varying list of charms for women, but one of the most potent of all lies in its power of stimulation. It is a sort of invigorating tonic for the feminine mind, and involves a periodical renewing of the general appearance which is very grateful to feminine vanity. Each season brings its changes and at once a new picture of how she will look in this or that new costume promptly presents itself to a woman's innate sense of befitting attire. Variations in dress are bound to incite some fresh interest, for there is nothing else which can so quickly change a woman's point of view, and transform her appearance, as a new gown made in the latest mode.



To be up to date in all things, and in dress in particular, is an inspiring satisfaction to women, which creates a new atmosphere, so to speak, adds inches to their apparent stature, and mysteriously removes years from their apparent age. One useful idea about dress, which might seem a self-evident fact were it not so often overlooked, is that all women cannot wear the same modes with becoming effect. This is particularly true of evening dress where individual imperfections are so easily accentuated, but whatever kind of dress is in question it is pretty certain to be a failure unless it has more time and consideration than such a frivolous subject seemingly deserves.

One tendency of fashion is disclosed in the very distinctive lines which separate the different kinds of dress, varying in degrees of elegance and elaboration according to the formality of the function for which it is required. There are street gowns of cloth, calling gowns of the same material much more elaborate in detail; luncheon gowns also of cloth, but higher up in the scale of magnificence. Then there are afternoon reception gowns and dinner and ball gowns which are only limited in elegance and extravagance by the length of your purse. For the debutante's coming out gown, crepe de chine is the most popular material, and it is often made in the Empire style, cut a very little bit low in the neck, with an embroidered silk bolero and sleeves for the bodice. For the young lady's dance and dinner gowns, mousseline, tulle, soft thin crepe, nets and gauzes of various kinds are the prevailing materials. White or colored mousseline made with two tucked flounces, edged with a hem set on with a cross stitch of silk, is charmingly dainty. Three flounces are sometimes employed. This revival of flounces brings back the modes of yesteryear, and now, as then, there are all kinds and conditions of flounces.

It is the tendency of all skirts to spread out with a great deal of flare around the feet; and flounces, whether they are plaited, gathered or cut in circular form, assist very much in bringing about this result. The flounce tucked in vertical lines for half of its width from the top down is still used, as it was in the summer, both for cloth and thinner materials. The tucks are fine, with generous spaces between them or set in groups of three, with more or less wide intervals between. A tall, very thin figure is improved by the flounced skirt.

On the party gowns of mousseline there are recorded plaited flounces, with narrow ruffles on the edge, while the other decoration most suitable for these gowns is lace. In various designs of flowered patterns or insertions above the flounces and on the bodice. These mousseline gowns are made over tulle or silk and finished with a belt and sash ends of tulle, mousseline in pink, blue or yellow if the gown is white, the pretty idea for a dainty evening dress in transparent materials is the combination of different shades of yellow, using the deepest shade for the foundation dress.

Some very youthful gowns, or rather gowns for youthful wearers, show black lace applications on white mousselines, and also little

considered, with all that is light and fluffy in appearance, and anything which is what might be termed heavy and gorgeous in decoration should be carefully shunned, as there should be a wide line between the matrons and debutante's evening gowns.

The round bodice with a slightly drooping



front is the prevailing style for both young and middle-aged women with slender figures, but there is greater variety perhaps in the evening bodice than any other. The pointed waist of our grandmothers' time is one of the variations, but it is modeled on the new straight corset with quite different lines. The Empire gown with a broad Empire band of embroidered gold cloth or gold lace studied with jewels beneath the arms is another very evident feature of evening dress. A band of the gold extends around the arms, forming a sort of sleeve which leaves the shoulders bare. Narrow cross bands extend over the shoulders and neck to keep the gown in place, and a dainty full of lace edges the sleeve band around the arm. With the pointed bodice the gathered skirt with a tablier front of lace or velvet sometimes appears as a gentle hint of what the future may have in store for us.

Despite the fact that many Empire gowns are worn among the imported costumes they do not lead, as the Empire shapes do among the coats and wraps, especially those for evening wear. Princess effects are very much liked both for evening and day gowns, and a very short bolero gives the Empire style to the costume without the superfluous fulness around the waist. The favorite materials for these costumes are the Louis XIV. brocades, crepe finished satins, and satin faced taffetas, yet semi-transparent fabrics are often used. India crepes and silk gauzes are especially pretty made over the crepe satin. It is also a foundation dress for lace and various kinds of net.

With the exception of lace embroidery is the most conspicuous feature of surface decoration on the elaborate evening dresses, as it has



recently assumed many new forms, by varied kinds of applications. Flowers are made of chiffon and silk and applied to the material with stitches of silk and gold thread, and beautiful designs are wrought out with gold or silver and silk in combination, and more unusual than all the rest is the use of crepe flowers cut out and applied to elegant fabrics such as silks and velvets, with embroidery stitches which quite disguise the fact that the foundation of the design is cotton.

Something charming in the way of a young lady's dancing gown is made of gold spangled tulle. The skirt is gathered in at the waist line and trimmed around the hem with full ruffles which form roses at intervals. The wide belt is of cloth of gold very gauzy in texture and draped around the waist, fastening at



the back with a bow and long ends of black velvet. Apple blossoms encircle the tulle sleeves to the elbow, where they end in a dainty tuck. A ruffling of tulle with lace and a bunch of apple blossoms at one side complete the low-cut bodice.

For evening sleeves they are short, long and of elbow length, whichever suits your fancy, but one trait is present of course. For the short sleeve a band of velvet or embroidery extending over the shoulders is the usual accompaniment, as the sleeve is simply a substance of one and not enough to hold the corset in place. A soft full of lace or tulle draped low on the shoulder is the only appearance of a sleeve in some of the evening gowns, but this is caught in an under arm arrangement which forms the band around the arm.

Very gorgeous are some of the jet spangled black net gowns made over ivory cloth and finished around the feet with immoderate ruffles of ivory white chiffon edged with black baby ribbon velvet. A fichu or chiffon with the same frills is the finish around the shoulders, and is caught at one side with a large black velvet bow.

The soft thin crepe de chine in white or colors, are the most attractive materials for evening gowns, as they lend themselves so well to the decorations of lace, gold and various modes of tucking. One very elegant costume in ivory white crepe de chine is trimmed elaborately with unmatchable gold lace, set in two wide bands around the skirt. The bands are not continuous, however, but are broken

at intervals with curving scroll ends, which add much to the beauty of the decoration. Chiffon plaitings, with ruffled edges, form the abundant frout-front around the feet, attached to the tulle foundation of course.

A very telling point in the finish of all the crepe de chine gowns is the openwork stitch, which joins all the seams and hems as well if they are used. A pretty bodice is made by tucking the material around the waist in vertical lines to the depth of a corset, and inserting the gold lace around the body in the fullest above. The lace forms the sleeve band and the decollete neck is finished with plaited tulle caught down with a heading through which ribbon is run. This is shown in one of the illustrations, and the usual width of this fichu is about two inches. A simpler gown, in white crepe de chine, is made with a circular flounce finely tucked around the hem, and cut in wide points at the top, where it is outlined with a wide band of gauze extending in also on either side of the front. The tucked bodice is finished around the decollete neck with the lace in pointed berth effect, and the tulle plaiting fills in above.

One of the evening gowns in the cut shows a wide tucked flounce and lace applique decoration. The material is chiffon, made over an under dress of the same fabric on a tulle foundation. An odd-time mode is shown in the second model, which is carried out in more brocade, with a panne velvet tablier front. Panne also forms the chemise vest with a plaiting of chiffon above and the fichu is of semi lace. The next costume is of satin, trimmed with lace and chiffon frills, and artificial flowers are the finish at the neck.

Flowers are a distinct feature of the new evening gowns, and are used simply in a bunch on one shoulder, or more elaborately for skirt decoration. For the latter purpose small flowers are most desirable, little bunches of small buttonholes being especially effective on tulle gowns. The use of black velvet ribbon is shown on a gown of white crepe de chine, where it is threaded through the lace.

A youthful gown is made of spotted lace net trimmed with lace and chiffon frills, and artificial flowers are the finish at the neck. Tulle showered with silver is another pretty material for this model, especially in the palest pink over rose pink satin. Entwined



festoons of tulle caught at intervals with rosettes of silk in two shades of pink are the pretty skirt trimming directly at the hem, and again we have the dainty little chemise made of shirred pink chiffon, threaded through with pink baby ribbons.

Among the evening wraps which are especially elaborate this season, the long coat of tucked black satin or tulle is perhaps the most desirable, and here is a model with a yoke of jetted lace. The whole coat is lined with white satin and white chiffon rosettes and long scarf ends are at the neck. Cream white lace may be used for the yoke if preferred. Black cloth and the light shades of tan and gray are also very stylish for the evening coat, while some very attractive-looking wraps are made of gilette in light colors. Almost any material, if it is light and effective in color, can be utilized in an evening wrap, and you can have a long cape, a three-quarter cape or a coat of either length and still be in the height of fashion.

A pretty gown for demi-dress occasions is made of pale gray satin-finished tulle, trimmed on the skirt with three stitched bands of lace showing one of the fashionable wide collars of Irish lace, with three rosettes of black tulle and a gold ornament in the center. Gold tissue forms the waistcoat with an inner vest of pale blue panne, which opens over a front of tucked white mousseline. Insertions of lace threaded on the edge with one row of black velvet ribbon are one of the effective trimmings for crepe de chine and tulle gowns in light colors. Lace insertion threaded with silver is in evidence as one of the trimmings for white crepe de chine used in bands between groups of tucks, and a pretty contrast is made with a colored panne sash and bow on the bodice. A soft scarf of colored chiffon is sometimes threaded through wide bands of lace for skirt trimming, and tied at one side in a bow.

Dismal prophecies as to the continued popularity of the separate waists appear from time to time, but as yet they have not been fulfilled and the blouse goes on more triumphant than ever, embracing all the latest fashions in decorative dress. The low-necked model shown is of crepe de chine and lace insertion, and may be also prettily carried out in chiffon or tulle silk. Another dressy model for lace or jetted net shows a draped belt of tulle silk with a knot



with a gold buckle in the center. Contrivances of fur and velvet are very good style, and while it is the most unbecoming of all the fur ermine is added to the list for this style of hat. White glove silk is used for tucked or shirred crowns in some of the satin hats, and there is the rich and effective use of one style with fur. The velvet toques with flowers at one side, are extremely pretty, but the one great point in making a selection is to choose the shape which has dimensions in proportion to your height. The outline of a short woman with an extremely broad to be on her head is almost ludicrous.

The new beaver felts in combination with

side and finished with fine gold cord on the other edges. Gold trims the yoke and bands of black velvet ribbon crossing the front form a rosette at one side with gold tipped ends. The modish touch of gold is everywhere among the blouse waists and there is no limit to the variety of tucking and hemstitching. Vandyked edges finished with rows of stitching in a contrasting color are a pretty finish down either side of the front and possibly around the yoke. Shirred bands of cream cloth are another stylish finish on the silk waists, but usually some fancy design is carried out in the stitching. The small gold and silver knob buttons make an effective trimming for straps across the chest, tab ends and the little inner vests so much used. A white silk blouse ran all over with lines of finest gold cord and finished with a touch of black panne at the neck and left is very striking. Then again you see a colored silk blouse trimmed with stitched strappings of white silk or white silk



bands piped with black, and as for French knots, they are wherever it is possible to use them.

FRILLS OF FASHION.

If it is true that a milliner needs as much artistic taste to be successful in her work as a good painter, she has special need of it this season, since the tendency toward broad, low effects in hats is a feature which requires very



careful consideration. One of the latest hats is marvellously constructed, with no crown at all and resembles a sugar scoop quite as much as anything else. It is made of panne or velvet, gathered or tucked and faced with a contrasting color. A large black velvet rose completely covers all the crown there is to the hat, so they have the appearance of having none at all, and the trim is made of folds overlapping each other, either in panne, mulline or chiffon. A fold of silk edged with chenille set at intervals makes the trim very effective, and some of these flat crowned hats are made entirely of folds of cloth with rare cut edges. In light colors they are very effective.

The hats classified under the head of toques are the thing for the winter, and they are quite as varied in style as any of the other varieties. It is the far toque which will find favor later on. It is round, flat and broad, boat shaped or three cornered, as you find most becoming. Toques all of fur, such as mink, chinchilla or sable, are trimmed with a bunch of roses, a large rosette of chiffon at one side, or for the more flat effect, a large spreading bow of colored panne ribbon lying quite flat in the crown



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panne and variously manipulated as to shape make very stylish hats. Felt cut in circular pieces overlapping each other in graduated sizes forms one of the stylish hat models, and a large bow of soft ribbon caught down with a buckle directly in the center is the trimming. The effect is quite that of course, but as the felt pieces are all faced with cloth or velvet they separate enough to be effective, and a little hand head is enough to give it a jaunty air. Hats, or rather turbans, are made entirely of feathery and the luxurious braids on the velvet and cloth hats are also very stylish.

Something unique in the way of a dress trimming is made of cloth in the pale biscuit shade, cut in Grecian and other odd conventional designs in two or three different widths, the narrow ones stitched on the wider, giving a raised effect.

The ribbons this season are charmingly varied in flowered, striped and spotted designs, the panne ribbons being especially soft and rich.

Girdle belts made of ribbon are one of the novelties in the shops. They are wide, pointed in front and made on a broad foundation to keep them in shape. Tiny little gold knob buttons fasten the plait, laid in the ribbon in vertical lines.

Gold cloth made with a design in the weaving is one of the latest novelties.

Belted of panne velvet polka dotted with white and edged with gold cord serves a good purpose with flannel waists worn with tailor-made skirts, but the panne or the spots should match the waist in color.

A popular garniture for gowns and opera cloaks is made of chiffon to represent flowers attached to embroidered stems. Violets are not too common for this branch of industry, and they are really very natural in coloring and effect. Tulle silk is also used for various kinds of flowers for evening gowns.

White satin, seems to be the popular coat lining for both short fancy coats and long garments for evening or day wear.

One of the latest varieties of hat pins is an



irregular shaped pearl, set around with diamonds and flange gold if it is genuine. But the imitation pearl set with rhinestones is a much cheaper edition.

Pannes in Persian colorings and designs are much used for waists, as also are figured velveteens.

Castor gloves are very fashionable for street wear, and then there are the heavy dressed kid gloves with pique stitched seams.

There seems to be no limit to the varied possibilities of tucks, and now we have them in fur, as if it were not expensive enough without combining up in its value in that manner. Ruched sleeves are the one pet which can be successfully manipulated in this way, but the plan adds very little if any to its beauty. The short blouse jacket is shown in one style, with three tucks at either side of the front beginning at the shoulder and narrowing in at the waist.

Bolero jackets of Irish lace edged with a narrow band of fur are worn over blouses of cream oriental satin with skirts of cloth in palest gray or biscuit color.

Irish lace is very popular for millinery as well as gown trimmings.

Soft felt hats in very pale colors trimmed



with black velvet and flowers are one of the new features of millinery.

Diamonds for the new art jewelry seem to be more in vogue. The gold is tinted to harmonize with whatever jewels are used, so the effect of color is charming. Bell buckles are especially desirable, but of course there is the usual variety of brooches and trinkets.

Russian ribbon belting is very much worn, since it not only encircles the waist but the collar band as well.

Hindstone buckles in all sizes and kinds are very much used for belts, for fastening



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HAIR DRESSING AND HAIR COLORING. French undulation, shampooing, scalp and hair treatment and hair coloring artistically done by my large and experienced corps of assistants. All utensils antiseptically treated.

HAIR ORNAMENTS of the choicest and most fashionable designs in real shell, amber, rhinestones, satin, velvets, laces, flowers, gauzes, feather effects—in fact

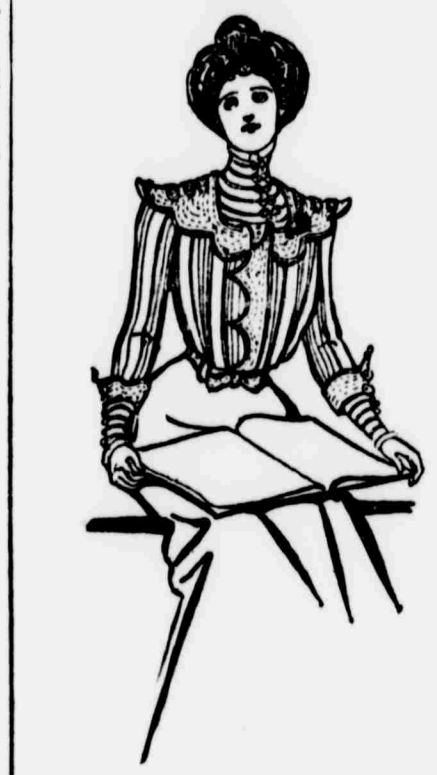
EVERYTHING FOR THE HAIR.

NO BRANCH STORES. NO AGENTS.

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Tiny pink roses are worn as a coiffure decoration, in the evening, arranged in a crown or wreath around the knot, which is decorated with



Small hats made entirely of the breast feathers of peacocks are one of the fads in millinery, and are trimmed with a bunch of flowers on a rosette of velvet or mousseline.

PARIS DRESSMAKING PROFITS.

They Are Said to Be Below 15 Per Cent. in Spite of High Prices.

The Paris dressmaking district is practically confined to the irregular area bounded by the Boulevard Haussmann, the Rue de Richelieu, the Rue de Rivoli and the Rue Royale. Every American who is familiar with the shops of this neighborhood knows that the Rue de

cost of a \$600 gown would be \$10, leaving a clear profit of \$50. That is about 15 per cent. and most dressmakers are said to earn no more. In view of their great outlay and the amount of risk they take in fitting up and conducting such expensive establishments, at smaller prices there would be little or no opportunity for profit to make their enterprise worth while.

It will be seen from these figures that there is some truth in the belief that the person who buys at the most expensive places pay for the rent, the decorations and the other costly features.

Silk Stockings.

From the Philadelphia Enquirer.

The girl who never wore silk stockings wears them this season. It is in the air—a statement less improper than it sounds. Women have suddenly developed a mania for fancy and beautiful hosiery, and the stocking counter of a good shop would make a handsome sale.

The open-work stockings have reached a point of fineness that is more marvellous than beautiful, and the most modish women prefer the silk in solid color, hand-embroidered or with just lace or applique over the ankle.

One woman at Newport has started a fad for plain silk stockings in one solid color and with the owner's monogram exquisitely embroidered on the ankle, and stocking embroidery is becoming a favorite fancy work of the summer girl.

It is prophesied, too, that next Christmas, instead of a deluge of embroidered suspenders and dress shirt protectors, men will receive dainty boxes of silk hose, with pair embroidered at the top in front with elaborate monograms. Of course, the men would rather far rather have bright purple and blue garters with scarlet lightning, but they will have to endure the affliction the best they can.

usually furnish lingerie and millinery as well. The best patrons of these high-priced places in Paris are the women who live there, in spite

of the common impression that only Americans and other foreigners spend money enough for their dresses to pay the prices asked by the French modistes. Parisians may then much more willingly and frequently. The women who are thought to be the leaders of fashion, the wives of wealthy bankers, actresses with large sums at their command, and women who are wealthy without having husbands or having been out of the stage, all buy regularly for their costumes things that would astonish any but the richest English women or Americans. To women of this very varied Parisian class, which includes Duchesses as well as singers of operas in music halls, there is nothing unusual in paying \$100 for a dress or \$200 for a silk petticoat. For an opera cloak \$500 is not considered extortionate, and for a nightgown there is thought to be nothing excessive in \$100 as a price.

These sums, asked by the most fashionable Paris dressmakers, mean, of course, immense profit to them, although it is said that the average profit is not more than 15 per cent. Some of the famous dressmakers pretend to make no more than 8 per cent. and it is said that the average is not more than 10. This is, of course, difficult to believe when the cost of materials is taken into consideration and one remembers that the most expensive item in the making of a gown or anything else for woman's wear is the taste of its designer. More is paid for that feature than for anything else, for it alone cannot be duplicated, while the rarest materials can usually be found if enough be paid for them. Nothing, however, can take the place of the genius in fashions.

The cost of the labor of making up a dress which sells for \$200 is said to be only \$10, and the balance includes the profit of the proprietor, the cost of the material and every other incidental expense. At least \$100 is thought to be the share allotted to the designer for his unique qualities. Then there is the cost of the maintenance of the expensive establishments considered necessary today. Not only are the rents in this particular quarter of Paris high, but the decoration and general style of the rooms of a fashionable dressmaker must now be little short of magnificent. He must have a polite, well-dressed, capable staff of assistants and they are thought to represent \$150 on the cost of the dress.

Interest on the capital invested and outstanding debts will exhaust \$40 more, and for bad debts, which are more frequent in these establishments than the wealth of their patrons would lead anybody to suppose, the sum of \$70 is allowed. With \$190 for material, the total

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I allow none to leave my establishment which is not of the right color exactly— which fits perfectly and is absolutely comfortable.

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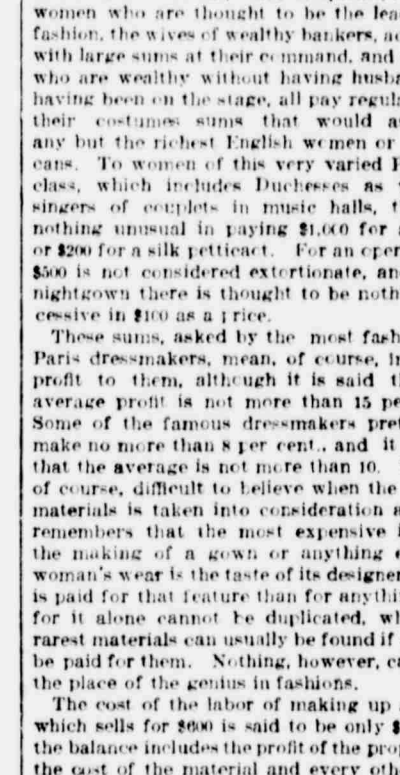
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